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apparent; Farinelli was able to command an enormous salary, and became quite the rage of London. The fashionable world, in its efforts at homage, really seemed to have gone mad. It was regarded as an essential qualification in society to have heard Farinelli sing. Every one appeared to vie with his neighbor in heaping the most extravagant presents upon him. Those who are familiar with Hogarth's "Rake's Progress" may remember one engraving which is intended to ridicule the Farinelli mania. The matchless painter of the foibles and profligacy of human nature holds up to reprobation the piece of blasphemy of which some lady had been guilty, when, in order to attest her enthusiasm after having heard Carlo Brochi, she cried out, "One God and one Farinelli!" The town, however grew in a manner tired, not of Farinelli, but of the repetition of his performances. There is always," says Colley Cibber, in his well-known apology, "such a rage for novelty at the opera that within these two years we have seen even Farinelli sing to an audience of five-and-thirty-pounds." Having stayed in London about three years, he left England with the intention of returning the year following.

(To be Continued.)

"A FEW FACTS CONCERNING THE GRAND OPERA IN PARIS, AND THE SALARIES OF THE ARTISTS," is the title of a recent article in the *Neue Berliner Musik-Zeitung*. As it contains several facts not generally known, we condense it for the information of our readers.

The first managers of this famous art-institute were the Abbé Perrin and Cambert, the composer, associated with a certain Marquis Sourdée, who, from love of the occupation, was the machinist. At the end of a twelvemonth, during which the managers cleared 120,000 francs, the management was taken from them and given to Lulli, the Musical Director to Louis XIV. Lulli did quite as well as his predecessors, for he made a fortune of 800,000 francs in fifteen years. He was succeeded by his son-in-law, Francine, who leased out the speculation to several capitalists, from whom he afterwards took it back. By the king's command, the Dauphin's Master of the Horse was received into partnership with him in the year 1698. But the newcomer ruined him. The enterprise again passed into the hands of capitalist; was again resumed by Francine; was then carried on by a farmer of the customs, who was ruined, and then once more reverted to Francine, who was again unable to retain it. The king, who had himself hitherto been the principal director of his musical amusements, was so little edified by these continual changes, that he entrusted the management to the Chamberlain of the Palace. Matters then became involved in good earnest. The Duc d'Antin, brother of the Marquise de Montespan, was appointed stage-manager, but soon resigned the post. In 1723, a composer of the name of Destouches obtained the management, and disposed of it for the sum of 300,000 francs, to a M. Gruet, who was granted the patent for thirty years. He was however, deprived of it by a pre-emptory resolution of the Council of State, and his previous partners, the Count Saint-Gilles and the President Lebeuf, became his successors, but, after the lapse of ten months, were sent into banishment. In 1731, Prince Cavignon was Head Royal Inspector; in 1733, Captain de Thuret obtained Gruet's patent, and in eleven years was ruined in health and fortune. In 1744, Berger entered upon the management with the same result. Next came a M. Tréfontaine who, in sixteen months, left the manager's room for the Bastille. By Royal command the Municipality now undertook the management—fresh troubles. In the year 1778, the Grand Opera received for the first time a subvention of 80,000 francs, an enormous sum for the period, yet, after a twelvemonth's trial, the manager, De Visnus, would not retain office. In 1780,

Louis XVI. again leased out the theatre to the Municipality, and Berton, the composer, became manager. In 1790, the Municipality again undertook the burden, and, 1792, Franceur obtained the patent for thirty years. He was, however, deposed, no later than in 1793, and replaced by a committee consisting of the most violent *san-culottes*. Danton, Hébert, Henrion, etc., were now to be met, behind the scenes once frequented by crowds of elegant gentlemen.

One evening after Lannez, the singer had sung a patriotic ode, a man, who had been talking upon the stage to the above chiefs of the Revolution went up to him and said good-humoredly, "Citizen your ode is worth nothing. I know you did not write it; but I advise you for the future, before offering the Nation such stupid trash, to show it to me; and I will act as censor."—"Yes," observed one of the choristers present, "and our good-natured censor knows all about slashing and cutting." Lannez afterwards learned that his critic was the executioner of Paris, who spent his spare time at the Opera. The affrighted artist then perceived the hidden meaning of the chorister's words.

After the Reign of Terror; a manager was again appointed. During the Consulate, the Grand Opera was placed under the supervision of the Prefect of the Palace. In 1807, the High Chamberlain was director of the Theatres, and Picard manager, which he continued under Louis XVIII. also. In 1821, Habeneck was manager under the Chief Intendant and Minister of the Royal Household, Count de Blacas. After the Revolution of July, the Opera was made a private undertaking, and M. Véron became manager. In 1835, he gave up his place to M. Duponchel, and retired a millionaire. (It was during his management that *Robert le Diable* and *Les Huguenots* were produced). After Duponchel came, in 1840, Leon Pillet, who, in seven years contracted debts to the amount of 513,000 francs. Duponchel then again undertook the management with M. Nestor Roqueplan. The latter remained as sole manager after the events of 1848.

On the establishment of the Empire, the Opera was once more placed under the control of the Minister of the Imperial Household. The last three "Imperial" managers have been: 1854, M. Csosnier; 1866, M. Alphonse Royer; and, 1862, M. Perrin, who is now the first private manager. Previously to 1789, the salaries of the principal singers amounted to 9000 francs, and those of the dancers to 7000; during the Revolution, they amounted to 20,000 and 15,000 with certain state-grants. Before 1789, a *figurante* received 700 francs, and during the Consulate, 1300. In the time of Louis XVI., the orchestra cost 46,000 francs, and in that of Napoleon I., 132,000. At the present day, the first singers cost annually sums of 60,000, 80,000, 120,000, or 160,000 francs each. The other expenses, amounting before 1789 to a few hundred thousand francs, and during the first Empire to a million and a half, have now risen to four millions.

MUSICAL GOSSIP,

Some doubt is expressed by London journals, respecting Grisi's failure at Mapleson's Opera House in "Lucrezia Borgia," whether it arose from her lack of tone or that she was victimized by a conspiracy to drive off the lyric stage a dangerous rival. It would appear that she was hissed in act second, after being gayed in the prologue, and her self-respect immediately dictated retirement from such a brutal public. She was induced by serious importunity, to finish her part, and then left at once, Her Majesty's Theatre, from which years before she retired to Covent Garden, and naturally incurred displeasure from those she left.

There is also material difference in expressed opinion respecting "Iphigenia in Tauris" and its performance at Mapleson's Opera, some writers denying merit to any parties there engaged

excepting Titiens and Santley, while the band and chorus are savagely cut up for inefficiency.

With regard to Mongini, the immensely robust tenor, widely different opinions are expressed and nearly all concede that he strives to astonish his public far more than he does to sing level and smooth like a true artist, sacrificing the music to get a strong note or two. Exaggeration seems to be chronic with him, and phrases well delivered are rare indeed.

"Ilma de Murska" still piques London into ecstatic frenzy with her very original style of acting, her daring floriture, and brilliant moments of passion. As "La Sonnambula" her great success appeared in the bed chamber scene and "Ah! non giunge." A poetaster gives the *Musical World* his rhapsodical idea of his bewildered fancy in respect to her and Titiens, praising both in one ride to Parnassus. Mongini's "Elvino" only excited in the scena and transposed, curtailed, aria. On 26th ult., De Murska appeared in Meyerbeer's "Dionora" with good support—with good success.

Mme. Vilda maintains her popularity at Gye's and being favored with excellent assistants in M. Sherrington and Naudin, she revived Norma's attraction. Her next role was to be "Lucrezia Borgia" and that would decide her fate with London dilettanti or critics.

Mlle. Lucca is credited with improvement as Selika, and Naudin admitted to be a decided improvement upon Wachtel, while the *World's* critic as decidedly praises "L'Africaine" for its enchanting wealth of melody; its unceasing flow of tune, in fact, the swan's song in his estimation.

Adelina Patti charmed London again, with "La Sonnambula," so that applause became a chronic malady. Her assistants were feeble and passed unheeded by, lost to sight and hearing in her brilliant atmosphere. So ecstatic are writers about her, that even last year's praise seems cold in comparison with present laudation, and she is declared to be vastly improved both in tone, execution and acting. Bagier who manages Les Italiens, managed to secure her for all next season there—if report speak truly.

Her sister Carlotta is reported from Milan as nearly recovered from recent illness, and to leave for London speedily.

"L'Africaine" has been produced at Barcelona with the greatest success. Mme. Kapp-Young performed Selika's part, Mme. Ruggero, that of Inez, Signor Morins that of Vasco, and Signor Boccolini enacted Nelusko. The manager and those artists were often called out enthusiastically.

Walter Bolton, the English baritone, is reported by the London *Musical World's* correspondent to have achieved several brilliant successes in Italy, and to sung with Marini in "Don Giovanni." His fine quality of voice, accurate method, perfect intonation, good accentuation, and natural manner, highly commended him to public favor wherever he performed.

Mlle. Artot and Signor Calzolari are great favorites at Vienna. So is Pocchini the *dansseuse*.

Alberto Laurence is warmly praised by Turin, critics for his Nelusko, and styled a model for that role.

Roger has been singing at the Prague opera, but we do not learn what critics thought of that once great tenor and king of L'Academie.

Max Bruch's opera, "Die Lorely," has been successfully produced at Mayence, *on dit*, and Herr Urban is reported to have finished a grand three act opera called "Konradin," for Leipsic opera.

Gye's first operatic concert, in Lucca's name, at St. James' Hall, is queerly noticed by the *Musical World*, as but a few performers are spoken of, and others are left to imagination to describe. Nicolini, a *tenorino* from Les Italiens, pleased most in "La Donna mobile," and from what is said of him could hardly fill Edgardo's

part at Covent Garden, but Patti's Lucia no doubt sufficed that public like her Amina, with only foils associated with La Divina. In that concert, with thirty pieces set forth in programme, Lucca shone out in "happy moments," although evidently out of her element, her great success coming from Benedict's new song, "Die Acolsharef," when she got an unanimous encore. All were said to be enchanted, however, with her beautiful voice and brilliant style. Mme. Vilda sang "Casta Diva," "Il Baccio" and the "Shadow Song" from "Dino rali" admirably, and Mlle. Orgeni was greatly admired in the air from "La Traviata," and Chopin's Mazurka, arranged for her by Mme. Viardot. Master Bonnay played a sort of harmonium with sticks, the slabs being metal and its tones agreeable, with great effect, for one hearing and its novelty. He is said to use the sticks like a perfect Asmodeus to make a sensation, which he really did in Maysider's *aire varie*, and got encores. Mlle. Krebs made a sensation, also, with that public, as she has done with every audience in London since her debut.

Agnes Zimmerman's pianoforte recitals draw London's *haut ton* and musical elite to Hanover Square Rooms in great profusion, and she is moreover highly praised for artistic performance. Her song, "The Ringlet," as sung there by Mme. Rudersoff, pleased far more than Hasse's old air, lost to hearing for a century. So did Henry Smart's "Farewell My Love," as it got a loud encore from that fastidious public.

Mrs. Tennant's matinee at the Marchioness of Downshire's residence, brought forward Carlo Patti, who obtained, in an Elegie written by himself, critical favor, both as composer and violinist. It was deemed very charming and tender, and some passages were executed with wonderful neatness, crispness, and undeniable expression.

Madeline Schiller's pianism, like Carlo's violin playing, excited remarkable enthusiasm with fair ladies.

Miles. Georgi's second matinee had, like their first, a most fashionable and titled audience. They were enthusiastically applauded for their vocal displays, and Jules Mortes, the most recent French tenor celebrity was encored in Adonis chanson, "Le Postillon de Longumeau."

Kathleen Ryan played Weber's "Invitation" so well that Mme. Oury and Lazarus complimented her in no measured terms, and Niedzielski, a new violinist, won unusual favor by his fine tone and good style.

Collard's saloon overflowed with patrons of Gustave Garcia and Walter Bache, who did not, however, go into ecstasies over the performance, but restricted applause to moderate limits.

Mlle. Ulrich *cantatrice de la cour*, and Herr Labor, pianist to Hanover's king, gave a concert in the most noble the Marchioness of Downshire's "magnificent rooms which she, being the august patroness of artists, never refuses the use of to singer or player," says the *World*. Mlle. Ubril pleased that public universally and excited that critic fearfully with Mathilde's air from "Wm. Tell." Every kind of music seems to be within that blind pianist's—Labor—grasp, and the *World* calls him a real phenomenon. When Blind Tom plays in London, there will be a close struggle for the championship in phenomenal work on the pianoforte between the two.

John Dunne's cantata, "Myra," is said to have made a favorable impression at Dublin on its first performance, and Mrs. Hudson Hand's *soiree musicale* is well spoken of, especially as regards Mlle. Martorilli's singing of Spanish songs, and Mr. Pollard's new song, "Waiting at the Gate," but hearty, intense admiration was reserved for Mrs. Hand's splendid supper, with subsequent dance movements until sun rose into the drawing rooms.

Sterling Coyne's daughter gave a *matinee musicale d'invitation* at the Beethoven Rooms, London, and there made her debut in pianism on May 28th. Dr. Wilde's third Philharmonic concert is praised for its general excellence,

both instrumental and vocal. Titiens and Gardoni made a hit in the duet from "Linda di Chamouni." She was applauded for all she did. Rokitsansky gave Serastio's second air, "Il Flauto Magico," so well that he got a recal; but for Arabella Goddard was reserved high enthusiasm and beatitudes from the *Musical World's* critic.

Molique and his daughter Clara have located themselves near Munich, but Anna remains in London. Herr Zullner, who edits and publishes the *Blatter fur Musik*, has been honored by Austria's feeble emperor with the gold medal of merit for science and art.

At Hamburg a young prima donna, named Therese Schneider, has given great satisfaction as Valentine and Alice—two very difficult roles.

Titiens, Mongini, Scaless, Alfred Jaell, and others, performed at Sydenham Palace concert, May 28th. Mendelssohn's finale to "Lorelei" was then given.

Parepa sings at J. L. Summer's annual concert for the Blind Relief Association on 27th inst., when he brings out some new compositions, and distinguished patronage waits upon all who perform a good work for sweet charity's sake.

Gye was so pressed with demands from Patti, Lucca and Vilda admirers that he gave five performances at Covent Garden Theatre per week, beside working his artists in operatic concerts.

Lucca again surprised London with her wonderful strength of tone and dramatic force in Valentine's role, especially in the duets, with Marcel and Raoul. The *World* says, "So big a voice coming from the throat of so little a singer is really a phenomenon. Her bright clear tones resounded like a trumpet."

Mario's "Raoul" is pronounced incomparable and the *World* declares, "never has the greatest of lyric comedians more triumphantly asserted his supremacy than on the occasion referred to, and the most enthusiastic applause rewarded both."

Mme. Sherrington made a hit in Marguerita's music, but Morensi is said to have come short of "No, No, No," written for Alboni. Atre could not reach the depth which Meyerbeer scored for "Marcel."

Faure only made a dignified and imposing St. Bris, but in "Don Giovanna" he regained his *prestige* of 1864, and even increased it by close mimicry of Leperello's voice, a feat he did not then accomplish.

Mme. Sherrington gained high credit for Elvira's music, and Patti threw a crowded house into ecstasies by her Zerlina, so intense as to ask for Vechai Carino a third time. Brignoli's performance of Don Ottavio's role was no more relished than his Pollione and the *World* sharply remarks "we would rather speak of the new Ottavio, when he has made himself more thoroughly master of the part."

Ronconi made too much of Maselto, a part usually made contemptibly insignificant and the *World* reminds him that good taste forbids buffoonery to Zerlina while she is singing to Maselto.

The *World* is very enthusiastic about the new scenery which Telbian painted for "Dino rali" and De Murska's performance of that role at Mapleson's Opera House. He is especially sweet upon her scene with the goat and "The Shadow Song," although confessing, that in respect to vocal fluency and correct articulation that famous song has been better executed.

He claims for her in that role, advantage from physical short-comings, such as tremulousness, upon almost every note in her voice. From his rhapsodistical notice we infer that she created anew that pastoral heroine and that new ideal was quite bewitching. Tempests of applause but no bouquets, the genuine public voice, awarded her a triumph.

Santley and Gardoni are praised also in excellent terms. All the others had praise, but Arditi is given the greatest credit.

"Don Giovanni" was done at Mapleson's by Titiens, Wippen—as Zerlina—Gardoni, Scaless, and Santley. Also "Les Huguenots," with Trebelli, as Urban, vice Bettelheim superseded. "Fra Diavolo," was to be given at Gye's with Lucca—not Patti—as Zerlina.

At Mapleson's they had a grand cast for "Il Flauto Magico," including De Murska, Wippen, Trebelli, Santley, Foli, Rokitsansky, Gardoni, and many other artists. De Murska and Mongini sang at the New Philharmonic's public rehearsals. Titiens and Mongini excited a *furor* with a crowd at Sydenham Palace concert, their large tone filling that great area well.

Ferdinand Hiller's music seems to be well appreciated in Paris, if the applause given to its performance be a test. The very pink of French society were enraptured by some pieces from his pen, as performed at Le Salle Herz.

Sternadl Bennett retires from conductorship at the Old Philharmonic, after eleven years good service in that capacity. At his farewell performance there, he was honored with remarkable expression of high musical esteem. His professorship now claims all his time and close attention. Joseph Joachim has resumed his post of Concert-meister to Hanover's great king, that potentate asking him to return with increased salary, which increase he declined to receive.

Trebelli is said to revisit London's opera with a richer contralto than ever, and in "No, no, no," she got a loud encore at her debut for this season.

"Oberon" is to be produced at Mapleson's with Titiens, who sings "Ocean, thou mighty monster" in marvellous style, Ennequist, Trebelli, Mongini, Gassier, Santley, and good secondary artists.

Liszt again blesses Rome with his presence and music.

Gounod's Second Symphony went tamely off on the last Philharmonic concert, but Dr. Bennett's concerto in B minor, having Arabella Goddard's influence, received warm eulogisms for the music and its exponent from the *World*.

Titiens' "Non mi Dir" eclipsed in glory all other songs, and put Rokitsanski entirely in the shade.

Patti's "Lucia" is eulogized by that journal, but Nicolini shined over, and cautioned not to strain his voice, and coolly advised to husband his resources, for they need husbanding.

Graziani's energy in Ashton is pronounced superabundant, and the cutting out that duet for tenor and baritone a wrong to plot and singers.

Benedict had a matinee at Earl Dudley's before his grand benefit concert, in which Mlle. Mela, the female tenor from Paris, created an extraordinary effect with "Una Fustiva Lagema," her voice sounding as if Trebelli—a genuine contralto—were singing an octave below her natural voice. Mela's voice is said to be soft, low, and very pleasing, so that she got the only encore allowed by Benedict's aristocratic patrons. Orgeni, Vilda, Laura Harris—who is said to have gained strength of tone—Edith Wynne, and Dolby were much admired, but with thirty pieces on the programme, repetitions were voted *de trop*, and not asked for.

The London *World's* Mexico city correspondent speaks well of Biachi's company, but censures the undue haste which marred the production of imperfectly rehearsed operas, rushed on the stage to keep subscribers in good humor, with variety if not good performance. He also cuts up Morale's new opera, "Ildegonda," in horrible style, but concedes that Senora Peralta, the Mexican Nightingale, who was rejected at Le Lyrique utterly, found in her own land immense patronage and excessive laudation, the merit of drawing good houses for Biachi. He describes her thin, sharp voice as executing music like a number of rockets, going off without rhyme or reason, and in bad taste, needing an exceptional band to accompany her organs.